CHRISTMAS EVE

Title Analyses

of

CHRISTMAS EVE
THE YEARS BETWEEN
INHERITANCE
THREE FOR THE MONEY
THE BEST LAID PLANS

Top Drawer

ARI FACTS

Confidential for Executives of

BENEDICT BOGEAUS PRODUCTIONS

Copies to:

NEW YORK

HOLLYWOOD

Mr. Benedict Bogeaus
Mr. Creighton Tevlin
Mr. M. A. Botsford
Mr. Sam Weisenthal

AUDIENCE RESEARCH INC.

PRINCETON NEW YORK HOLLYWOOD

B-46-61

November 12, 1946

CONFIDENTIAL FOR THE EXECUTIVES OF

BENEDICT BOGEAUS PRODUCTIONS

ARI has conducted surveys among a national cross-section of moviegoers to determine the drawing power of five titles submitted for the property *CHRISTMAS EVE*.

FINDINGS

The title *CHRISTMAS EVE* emerged from these tests with a rating of 136 making it the strongest of the five submitted by a substantial margin.

The titles and their ratings follow:

TITLE	INDEX OF ACCEPTANCE (AVERAGE IS 100)	DEVIATION FROM AVERAGE
CHRISTMAS EVE	136	+36
THE YEARS BETWEEN	117	+17
INHERITANCE	100	-
THREE FOR THE MONEY	94	- 6
THE BEST LAID PLANS	93	- 7

A breakdown of the acceptance of these five titles by major audience groups follows:

		INDEX OF ACCEPTANCE (AVERAGE IN EACH GROUP IS 100)				
		CHRISTMAS EVE	THE YEARS BETWEEN	INHERITANCE	THREE FOR THE MONEY	THE BEST LAID PLANS
TOTAL		136	117	100	94	93
MALES		117	98	89	106	101
FEMALES		155	131	110	82	85
AGES:	12-17	135	87	88	95	82
	18-30	130	122	97	96	90
	31-up	145	131	115	92	105
INCOME GROUPS:	Upper and Middle	134	130	105	95	96
	Lower	137	108	97	94	90
FREQUENCY OF ATTENDANCE:						
	Less Than Once a Week	143	122	99	104	97
	Once a Week	146	118	96	89	93
	More Than Once a Week	119	112	104	90	88

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1. The title *CHRISTMAS EVE* with a rating of 136* ranks among the highest three per cent of all titles similarly tested by ARI.

2. *CHRISTMAS EVE* not only shows well above average drawing power in every audience group but also outpulls the other four titles in all segments of the audience.

3. *CHRISTMAS EVE* displays extraordinary strength among females, those over 30, and among less frequent moviegoers, those who attend once a week or less often.

4. *THE YEARS BETWEEN* with a rating of 117 ranks among the upper 17 per cent of titles tested. It appeals strongly to all audience groups excepting males and younger moviegoers, those aged 12 to 17.

5. The appeal of the title *INHERITANCE* is just average, while that of *THREE FOR THE MONEY* and *THE BEST LAID PLANS* is below average.

THE KIND OF PICTURE SUGGESTED BY EACH OF THESE TITLES

CHRISTMAS EVE

The title *CHRISTMAS EVE* suggests a story of typical Christmas Eve occurrences to 20 per cent of those interviewed, a romance to an additional 20 per cent, and a family reunion or homecoming to 19 per cent.

A breakdown of the titles' implications follows:

	PER CENT
Typical Christmas Eve occurrences	20
Romance	20
Family reunion, homecoming	19
Children's story	8
Religious story	8
Drama	3
Winter setting, snow, skiing, etc.	3
Musical	3
Sentimental	3
Murder mystery	2
War	2

(Other suggestions were scattered.)

* It is probable that the drawing power of this title would not be so great in the spring or summer as during the present season.

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THE YEARS BETWEEN

While this title's leading single implication is romance, nearly half of the ideas it suggests are closely associated with the time element appearing in the title. It implies (1) separation through the years followed by reunion, (2) a person's life - the years between childhood and old age, (3) incidents which occurred during a particular span of years, and (4) extremes in ages.

	PER CENT
Romance	23
A reunion - lovers, a husband and wife, friends who have been separated and are reunited	13
War picture	11
The story of a person's life	11
Drama	8
The years between World War I and World War II	6
A story of married life - great age differences between husband and wife	5
The years between youth and old age - an older person thinks about his childhood days	5
A sentimental story	5

INHERITANCE

Forty-four per cent of those interviewed associated this title with material inheritance, nine per cent with the inheritance of a character trait, and the rest associated the title with a wide variety of subjects.

		PER CENT
Material inheritance		44
Inheritance of money	30	
Conflict over will	8	
Effect of money on heirs	3	
Inheritance of property	2	
Squandering of money	1	
Inheritance of character traits		9
Family story		6
Romance		5
Drama		5
Comedy		3
Murder		3

(Other suggestions were scattered.)

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THREE FOR THE MONEY

		PER CENT
Comedy		35
Crime, mystery		19
Gangster	7	
Murder	6	
Mystery	4	
Crime	2	
Gambling, racing		18
Musical		9
Romance		4
Three people in pursuit of money		4
Story of three girls		3
Inheritance		2

(Other suggestions were scattered.)

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CHRISTMAS EVE

Story Test

Top Drawer

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AUDIENCE RESEARCH INC.
PRINCETON NEW YORK HOLLYWOOD

B-46-62
November 25, 1946

CONFIDENTIAL FOR THE EXECUTIVES OF
BENEDICT BOGEAUS PRODUCTIONS

ARI conducted a series of nationwide surveys to determine moviegoers acceptance of the subject matter of the story *CHRISTMAS EVE*.

A cross-section of moviegoers representing all age groups, economic levels, sizes of towns and sections of the country were asked whether they would like this story as a movie.

FINDINGS

ACCEPTANCE OF THE SUBJECT MATTER

The subject matter of the story *CHRISTMAS EVE*, tested without relation to cast, was found to have an acceptance rating of 122. (In terms of this index, the average acceptance of stories tested by ARI is 100). A rating of 122 places the story in the upper ten per cent of story ideas tested by ARI, or to say it another way, ninety per cent of all stories tested by ARI have ratings below 122.

Thus, a picture based on this subject matter will start with an advantage over most other pictures. (It is only the starting point, of course, as title, cast and treatment are three other major factors not evaluated in story tests which have much to do with a picture's success.)

This story idea appeals strongly to all major segments of the moviegoing public, young and old, rich and poor, male and female, frequent and infrequent moviegoers. It likewise had strong appeal in all sections of the country, in all sizes of towns and among moviegoers of all educational levels.

Greatest interest in the subject matter of *CHRISTMAS EVE* is shown by infrequent and more highly educated moviegoers.

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A breakdown of the story idea's acceptance by major audience groups follows:

	INDEX OF ACCEPTANCE (AVERAGE IN EACH GROUP IS 100)	DEVIATION FROM AVERAGE
TOTAL	122	+22
MALES	124	+24
FEMALES	121	+21
AGES: 12-17	121	+21
18-30	121	+21
31-up	126	+26
INCOMES: Upper and Middle	122	+22
Lower	122	+22
FREQUENCY OF ATTENDANCE:		
Less Than Once a Week	135	+35
Once a Week	123	+23
More Than Once a Week	115	+15
SIZE OF COMMUNITY:		
[redacted]	118	+18
10,000 - 100,000	125	+25
100,000 - 500,000	120	+20
Over 500,000	127	+27
SECTION OF COUNTRY:		
East	123	+23
Midwest	125	+25
South	115	+15
West	116	+16
EDUCATIONAL LEVEL:		
College	132	+32
High school graduates	128	+28
Others	116	+16

ELEMENTS OF STRENGTH

Moviegoers who reacted favorably to this story were attracted primarily by its elements of suspense. They were intrigued by the possibilities that presented themselves in connection with the return of the three sons. Others showed interest in the life led by the three sons during their twenty year absence, while still others were attracted by the Christmas Eve setting.

The following comments of respondents recorded verbatim by our field representatives are typical of the reactions of those moviegoers attracted by this story.

"Would keep you sort of in suspense."

"The end could be very interesting."

"It has possibilities of an interesting climax."

"I'd like to see if the boys show up and how much money they have left."

"I like a picture that would make you wonder."

"The development of the story should be intriguing."

"It sounds like it would hold your interest. I'd like to see how it really does come out."

"I'd like to know what happens to people after twenty years and $10,000."

"I think their experiences and twenty years would make a good story."

"Well, I am kinda curious to see what the nephews did and what happened to the $10,000."

"I'd like to know if the sons did come back and what has been happening to them all these years."

"I like stories about Christmas."

"There would be Christmas scenes and I'd like to see the homecoming."

"It will turn out alright--it has to on Christmas Eve and I'd like to see it."

ELEMENTS OF WEAKNESS

Among those moviegoers not attracted by this story the most usual objection is its implausibility and fairy tale-like theme.

Some moviegoers speak of it as fantastic and improbable. Other moviegoers don't think it would be "happy" enough to suit them.

Comments representative of those moviegoers not attracted by this story follow:

"It's like a fairy tale."

"It sounds too artificial and unreal."

"It's too unrealistic--it's too fantastic."

"It seems too fictitious."

"It sounds fantastic--I like real life-like themes."

"A poor Christmas story to me. Prefer a happier story."

"That's sadness and I don't care for it."

"Christmas should be a happy time, not a time for sorrow or concern over money."

CHRISTMAS EVE

Market Want-to-See

Top Drawer

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AUDIENCE RESEARCH INC.
PRINCETON NEW YORK HOLLYWOOD

B-46-63
November 25, 1946

CONFIDENTIAL FOR THE EXECUTIVES OF

BENEDICT BOGEAUS PRODUCTIONS

CHRISTMAS EVE, starring George Raft, Randolph Scott, and George Brent, with Ethel Barrymore and Dolores Moran, was found to have a want-to-see of 63, 7 points higher than that of the average "A" picture at zero penetration.

A breakdown of the market for this picture among major audience groups follows:

	MARKET WANT-TO-SEE (AVERAGE = 56)	POINTS DEVIATION FROM THE AVERAGE
TOTAL	63	+ 7
MALES	60	+ 4
FEMALES	66	+10
AGES: 12-17	62	+ 6
18-30	59	+ 3
31-up	70	+14
INCOMES: Upper and Middle	62	+ 6
Lower	64	+ 8
FREQUENCY OF ATTENDANCE:		
Less Than Once a Week	62	+ 6
Once a Week	65	+ 9
More Than Once a Week	63	+ 7
SIZE OF COMMUNITY:		
10,000 - 100,000	68	+12
100,000 - 500,000	67	+11
Over 500,000	57	+ 1

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1. *CHRISTMAS EVE's* want-to-see is above average among all types of moviegoers.

2. It has greatest acceptance among the following audience groups:

	MARKET WANT-TO-SEE (AVERAGE = 56)	POINTS DEVIATION FROM THE AVERAGE
Moviegoers over 30	70	+14
Moviegoers in cities under 100,000	68	+12
Moviegoers in cities between 100,000 and 500,000	67	+11
Females	66	+10

3. The following are audience groups where the picture's want-to-see is lowest, though still above average:

	MARKET WANT-TO-SEE (AVERAGE = 56)	POINTS DEVIATION FROM THE AVERAGE
Moviegoers in cities with over 500,000 population	57	+ 1
Moviegoers aged 18-30	59	+ 3
Males	60	+ 4

The want-to-see obtained at this time can change, of course if:

1. Major changes are made in the cast between now and the completion of production.

2. The demand for this picture changes due to lack of proximity of release date to the Christmas season.

CHRISTMAS EVE

Market Analysis

Top Drawer

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B-47-5

(See last Page)

April 29, 1947

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MAJOR FINDINGS

FIRST MAJOR FINDING

Tests of this property in the pre-Christmas season produced a want-to-see four points higher than that obtained in tests conducted during March and April.

These surveys indicate that a postponement of the release of this picture from Summer to late Autumn can add in the neighborhood of 3,000,000 ticket buyers to the picture's potential audience.

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SECOND MAJOR FINDING

Story tests indicate selling copy should center primarily about the elements of suspense inherent in the theme and to some extent on the tie-up with Christmas Eve, particularly during the Christmas season.

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THIRD MAJOR FINDING

All three basic elements of *CHRISTMAS EVE*, its title, its cast, and its story, are above average in appeal and are exploitable in varying degrees in each audience group.

The relative exploitability of the picture's three basic elements in each audience group is shown below:

	A RANKING OF THE PICTURE'S STRONGEST ELEMENTS BY AUDIENCE GROUPS		
Males	CAST	Title	Story
Females	TITLE	Story	Cast
Ages: 12-17	TITLE	Story	Cast
18-30	STORY	Cast	Title
31-up	CAST	Title	Story
Incomes: Upper and Middle	STORY	Title	Cast
Lower	TITLE	Cast	Story
Infrequent movie-goers	TITLE	Story	Cast
Frequent movie-goers	CAST	Story	Title
Small towns	TITLE	Cast	
Large cities	STORY	Cast	Title

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FINDINGS IN DETAIL

I. MARKET WANT-TO-SEE

CHRISTMAS EVE, starring George Raft, Randolph Scott, George Brent, Joan Blondell and Ann Harding with Dolores Moran and Virginia Field, produced a pre-profile want-to-see of fifty-nine at zero penetration when tested during March and April, 1947.

This want-to-see figure is three points higher than that of the average picture at zero penetration but four points lower than the sixty-three figure obtained by *CHRISTMAS EVE* when tested during the month of December, 1946.

II. THE MARKET BREAKDOWN

A breakdown of the current market for *CHRISTMAS EVE* by audience groups follows:

	MARKET WANT-TO-SEE (AVERAGE = 56)	POINTS DEVIATION FROM THE AVERAGE
TOTAL	59	+ 3
MALES	54	- 2
FEMALES	64	+ 8
AGES: 12-17	55	- 1
18-30	59	+ 3
31-up	63	+ 7
INCOMES: Upper and Middle	58	+ 2
Lower	60	+ 4
FREQUENCY OF ATTENDANCE:		
Less Than Once a Week	58	+ 2
Once a Week	58	+ 2
More Than Once a Week	62	+ 6
SIZE OF COMMUNITY:		
10,000 - 100,000	59	+ 3
100,000 - 500,000	61	+ 5
500,000 over	56	0

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A. *CHRISTMAS EVE* today exhibits above average appeal in all sections of the audience except among males and youngsters with whom it is just slightly below average, and among movie-goers in cities over 500,000 population, to whom its appeal is just average.

B. Its want-to-see is highest in the following audience groups:

	MARKET WANT-TO-SEE (AVERAGE = 56)	POINTS DEVIATION FROM THE AVERAGE
Females	64	+ 8
Movie-goers over 30	63	+ 7
Frequent movie-goers	62	+ 6

C. The picture's drawing power is currently lowest in the following parts of the market:

	MARKET WANT-TO-SEE (AVERAGE = 56)	POINTS DEVIATION FROM THE AVERAGE
Males	54	- 2
Movie-goers aged 12 to 17	55	- 1
Movie-goers in cities with over 500,000 population	56	0

III. VARIATION IN SEASONAL MARKET FOR *CHRISTMAS EVE*

Rarely has ARI noted such a clear-cut case of change in demand for a picture attributable to the season of the year.

When recent want-to-see tests conducted in March showed a substantial decrease in the demand for this picture in comparison with that of the pre-Christmas season, ARI made additional checks to substantiate these findings.

Additional tests proved beyond any doubt that the want-to-see of this picture had dropped four points from sixty-three in November-December, 1946, to fifty-nine in March-April, 1947.

To further support this evidence ARI retested the title which had the unusually high rating of 137 in November, 1946. Like the want-to-see, it remained above average but showed a substantial drop down to 121 in March, 1947.

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The market for *CHRISTMAS EVE*, were it released in the pre-Christmas season, follows:

	MARKET WANT-TO-SEE (AVERAGE = 56)	POINTS DEVIATION FROM THE AVERAGE
TOTAL	63	+ 7
MALES	60	+ 4
FEMALES	66	+10
AGES: 12-17	61	+ 5
18-30	60	+ 4
31-up	70	+14
INCOMES: Upper and Middle	62	+ 6
Lower	64	+ 8
FREQUENCY OF ATTENDANCE:		
Less Than Once a Week	60	+ 4
Once a Week	65	+ 9
More Than Once a Week	67	+11
SIZE OF COMMUNITY:		
10,000 - 100,000	64	+ 8
100,000 - 500,000	68	+12
500,000 over	59	+ 3

The general pattern of the market both in December and April is similar with the exception of age groups. Movie-goers in the 18 to 30 year age group show little change in their demand for this picture attributable to the season of the year. The interest of youngsters and movie-goers over thirty in this picture is substantially higher in the pre-Christmas season as shown in the following table:

	MARCH-APRIL MARKET WANT-TO-SEE (AVERAGE = 56)	NOVEMBER-DECEMBER MARKET WANT-TO-SEE (AVERAGE = 56)	GAIN IN PRE-CHRISTMAS SEASON
Ages: 12-17	55	61	+ 6
18-30	59	60	+ 1
31-up	63	70	+ 7

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Thus, tests of *CHRISTMAS EVE* conducted in November, December, March and April point to the great advantage of a pre-Christmas, late Autumn release as opposed to an opening shortly after or much before Christmas.

Our findings indicate that holding off the release of *CHRISTMAS EVE* from Summer to Autumn could add in the neighborhood of 3,000,000 ticket buyers to this picture's potential audience.

IV. SELLING APPROACHES

The film, *CHRISTMAS EVE*, is endowed with a title, cast and story all having above average drawing power among movie-goers. Thus, all three elements are exploitable in varying degrees.

1. Title:

Though *CHRISTMAS EVE's* story and cast are both of better than average calibre, its title appears to lend itself most ideally for exploitation purposes.

A breakdown showing the title's appeal in the different audience groups both currently and in November, 1946, follows:

	CHRISTMAS EVE TITLE RATING (AVERAGE IN EACH GROUP = 100)	
	NOVEMBER, 1946	MARCH, 1947
TOTAL	136	121
MALES	117	107
FEMALES	155	134
AGES: 12-17	135	120
18-30	130	115
31-up	145	129
INCOMES: Upper and Middle	134	120
Lower	137	122
FREQUENCY OF ATTENDANCE:		
Less Than Once a Week	143	123
Once a Week	146	120
More Than Once a Week	119	119

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It may be noted that the title's drawing power increases substantially in the Christmas season among all but frequent movie-goers (more than once a week) to whom its appeal remains the same.

Evidence of the weight carried by the title of this picture is to be found in the fact that while the cast is somewhat stronger in its appeal to men than to women the want-to-see of the title and cast is considerably higher among women than men. The latter fact is attributable to the particularly high appeal of the title among female movie-goers. These facts are illustrated in the table below:

	APRIL, 1947 MARKET		
	MARKET WANT-TO-SEE PRODUCED BY TITLE AND CAST	MARQUEE VALUE OF CAST*	TITLE
Males	53	71	107
Females	61	59	134

Thus, the title, while showing general strength in all sectors of the audience, is of particular importance in selling female movie-goers.

2. Story:

The story, *CHRISTMAS EVE*, had a rating of 122 placing it among the top ten per cent of all stories tested by ARI and appealed strongly to all audience groups. Questioning of those who liked the story revealed that suspense was its leading exploitable element. Interest in its *CHRISTMAS EVE* setting, of course, was reflected to some extent but is taken care of mostly by the title.

It would appear advantageous therefore, particularly if the release is held up for the Christmas season, to link the suspense with the Christmas Eve setting.

* These cast figures represent the aggregate marquee values of George Raft, Randolph Scott, George Brent and Ann Harding. We do not have a recent breakdown of Joan Blondell's marquee value of 9, but the last one available shows no variation in appeal among the sexes and thus the pattern would probably not be altered by her inclusion.

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A factual story line *suggesting the suspense element* was used in the want-to-see test and added four points to the want-to-see of title and cast alone.*

The story line used was as follows:

"ONLY THE RETURN OF MRS. KENDALL'S LONG ABSENT SONS CAN SAVE HER AND HER FORTUNE."

The contribution of this line in each audience group is shown below:

	TITLE, CAST AND STORY	TITLE AND CAST	CONTRIBUTION OF STORY
TOTAL	61	57	+ 4
MALES	55	53	+ 2
FEMALES	67	61	+ 6
AGES: 12-17	56	54	+ 2
18-30	61	56	+ 5
31-up	65	61	+ 4
INCOMES: Upper and Middle	62	54	+ 8
Lower	61	59	+ 2
FREQUENCY OF ATTENDANCE:			
Less Than Once a Week	60	56	+ 4
Once a Week	59	57	+ 2
More Than Once a Week	65	59	+ 6
SIZE OF COMMUNITY:			
10,000 - 100,000	56	61	- 5
100,000 - 500,000	64	59	+ 5
500,000 over	60	52	+ 8

A short story description highlighting the element of suspense thus is effective in selling this story to all sections of the audience with the exception of movie-goers in towns of under 100,000 population.

The story is particularly effective in selling the picture to movie-goers in large cities, those in the upper and middle income groups, females and frequent movie-goers.

*The over-all market want-to-see figure is based on an average of title and cast test and title, cast and story test, and thus the theme line contributed two points to the picture's over-all want-to-see.

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3. Cast:

The cast of *CHRISTMAS EVE* shows an aggregate marquee value of 73, as opposed to that of 30 for the average "A" picture.

This aggregate is made up of the combined ratings of *CHRISTMAS EVE's* five leading players as of March, 1947.*

The ratings of these stars in March, 1947, as well as during the past year, follow:

	MARCH, 1946	JUNE, 1946	SEPTEMBER, 1946	DECEMBER, 1946	CURRENT MARCH, 1947
George Raft	21	21	21	24	24
Randolph Scott	15	19	20	18	20
George Brent	13	14	16	17	15
Joan Blondell	--	--	--	--	9
Ann Harding	5	--	--	--	--

As indicated in the table above, despite the fact that the aggregate marquee value is far above average, no single star has a value higher than 24.

Thus, when aggregate marquee value is made up of as many as five players, there is much overlapping in the appeal of the stars among movie-goers and thus a want-to-see would not be ordinarily as high under these circumstances as it would be, for example, with two stars having marquee values of forty and thirty-three respectively. This is merely in the way of an explanation as to why a picture with marquee value as far above average as this one (73) does not achieve a want-to-see higher than 59-63.

Furthermore, as may be seen from the breakdown of marquee values on the following page, the two leading stars, George Raft and Randolph Scott, are "men's" stars, that is, are considerably more popular with males than females. In fact, of the five leading players only George Brent has greater appeal among women than among men. In other words, while the aggregate marquee value of the cast is high, it is not equally exploitable in all groups.

*The rating for Ann Harding is based on measurements made in March, 1946, but there is little reason to believe that it has changed significantly in the intervening year.

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This is particularly true with regard to the sexes. The cast is most effective in selling male movie-goers and relatively less of a draw among females. In fact, as pointed out earlier, the title is the strongest selling point among females.

The following table shows the drawing power of George Raft, Randolph Scott, George Brent and Ann Harding by audience groups.*

MARQUEE VALUES OF
GEORGE RAFT, RANDOLPH SCOTT, GEORGE BRENT AND ANN HARDING
BY AUDIENCE GROUPS

	RAFT	R. SCOTT	BRENT	HARDING	TOTAL
TOTAL	24	20	15	5	64 (73)**
MALES	30	24	13	4	71
FEMALES	19	17	17	6	59
AGES: 12-17	23	22	10	1	56
18-30	25	20	14	3	62
31-up	25	18	21	10	74
INCOMES: Upper and Middle	21	21	16	6	64
Lower	26	20	15	5	66
FREQUENCY OF ATTENDANCE:					
Less Than Once a Week	21	17	14	7	59
Once a Week	23	21	15	5	64
More Than Once a Week	29	21	16	4	70
SIZE OF COMMUNITY:					
10,000 - 100,000	25	21	15	6	67
100,000 - 500,000	25	21	15	3	64
500,000 over	23	17	16	6	62

* No breakdown of Joan Blondell's marquee value is available for the past year.

The over-all ratings for Raft, Brent and Scott are based on the March, 1947, audit and for Ann Harding on the March, 1946, audit. The breakdowns used are the latest currently available but new breakdowns will appear in the next month which may vary slightly from that above.

**Value of sixty-four excludes Joan Blondell's rating of nine for which breakdown is not available.

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This breakdown of marquee values reveals that the cast is most exploitable in the following audience groups:

Movie-goers over 30
Males
Frequent movie-goers

It is least exploitable, though still displaying considerable draw, in the following groups:

Movie-goers aged 12 to 17
Females
Infrequent movie-goers

There is no sharp difference in the cast's appeal with respect to size of city and income groups.

CONCLUSION

The most significant finding at the present time is that which points to withholding the release of this picture from Summer to well into Autumn, if it is at all feasible.

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APPENDIX A

INDEX TO RESEARCH PERFORMED ON *"CHRISTMAS EVE"*

This report:

B-47-5	Market Analysis	CHRISTMAS EVE - April 29, 1947

Also included, previously unreported:

B-47-6	Want-to-see	April 29, 1947
B-47-7	Title Rating	April 29, 1947

Previous Reports on This Property:

B-46-57	Title	CHRISTMAS EVE THE YEARS BETWEEN INHERITANCE THREE FOR THE MONEY THE BEST LAID PLANS October 29, 1946 - Teletype
B-46-57	Story	Preliminary October 29, 1946 - Teletype
B-46-58	Want-to-see	Raft, R. Scott, Brent, E. Barrymore, D. Moran November 1, 1946 - Teletype
B-46-60	Story	Final November 6, 1946 - Teletype
B-46-61	Title Analysis	CHRISTMAS EVE THE YEARS BETWEEN INHERITANCE THREE FOR THE MONEY THE BEST LAID PLANS November 12, 1946 - Formal
B-46-62	Want-to-see	Raft, R. Scott, Brent, E. Barrymore, D. Moran November 25, 1946 - Formal
B-46-63	Story	November 25, 1946 - Formal
B-46-66	Want-to-see	Raft, R. Scott, Brent, Blondell, Harding, V. Field, Moran Final Cast December 20, 1946 - Teletype

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CHRISTMAS EVE

Preview Analysis

Top Drawer

ARI FACTS

Confidential for Executives of

BENEDICT BOGEAUS PRODUCTIONS

Copies to:

NEW YORK

HOLLYWOOD

Mr. Benedict Bogeaus
Mr. Creighton Tevlin
Mr. Sam Weisenthal
Mr. Carl Lesserman

AUDIENCE RESEARCH INC.

PRINCETON NEW YORK HOLLYWOOD

B-47-8A

(See last page)

June 17, 1947

CONFIDENTIAL FOR THE EXECUTIVES OF
BENEDICT BOGEAUS PRODUCTIONS

Two previews have been conducted in Los Angeles to establish audience reaction to the film, *CHRISTMAS EVE*.

I. AUDIENCE ENJOYMENT OF *CHRISTMAS EVE*

1. ENJOYMENT RELATED TO EXPECTATIONS

CHRISTMAS EVE was enjoyed somewhat less than the average picture previewed by ARI.

Since the preview audiences expected to enjoy this picture as much as the average picture they see, their actual enjoyment being somewhat below average resulted in a certain amount of disappointment.

A. Enjoyment Among Those Who Want To See The Picture:

Movie-goers most typical of those who will actually see the picture when it plays off--the want-to-see group--enjoyed *CHRISTMAS EVE* less than the average picture previewed by ARI.

In view of their average anticipated enjoyment, their realized enjoyment failed to live up to expectations.

B. Enjoyment Among Those Who Do Not Want To See The Picture:

Those movie-goers who are not likely to see *CHRISTMAS EVE* on their own initiative--ARI's not-want-to-see group--exhibited virtually average enjoyment of this picture.

Since their anticipated enjoyment was also about average the picture substantially lived up to their expectations.

2. ESTIMATE OF EFFECT OF AUDIENCE REACTION ON THE PICTURE'S WANT-TO-SEE:

Judging both from the reactions of movie-goers who are most typical of those constituting the picture's ultimate audience when it plays off and those who are not likely to see it on their own initiative, *CHRISTMAS EVE* will receive word of mouth slightly on the negative side.

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These preview findings indicate that *CHRISTMAS EVE* will play off with a final want-to-see a point or two lower than would normally be obtained by a picture with its want-to-see at zero penetration.*

II. SEQUENCES MOST AND LEAST ENJOYED

When after seeing the picture movie-goers were asked to recall which scenes they enjoyed most, one in three mentioned the homecoming on Christmas Eve, while almost as many mentioned the fight between Mario and the German on the boat.

PARTS MOST ENJOYED	PER CENT
Christmas Eve homecoming	33
Fight on boat	27
Scenes with Aunt Matilda	24
Episode with Jonathan and babies	20
Scenes with Michael and Ann	10
All scenes with Mario	6
Miscellaneous	16

When after seeing the picture movie-goers were asked to recall which parts they enjoyed least, the beginning was most often mentioned.

PARTS LEAST ENJOYED	PER CENT
Beginning	15
Episode with Jonathan and babies	13
Fight on boat with Nazis	12
Scenes with Michael and Ann	11
Scenes with Aunt Matilda	10
Scenes with Phillip and Judge	8
All scenes with Mario	6
Miscellaneous	25

It may be noted that the fight with the Nazis rates high among the scenes most enjoyed but also is among those least enjoyed.

* This does not mean that the want-to-see will not rise at the outset. Penetration would normally cause a rise of several points in the picture's want-to-see. When word of mouth finally takes effect, however, the picture's want-to-see will be somewhat lower than that normally to be expected.

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It appears that the subject of the scene is popular but many movie-goers considered it overdone as indicated by the following comments:

"The overplayed scenes on the German's boat where Mario did the impossible." Male, 60

"Nazi things were as usual. This part was rather boring." Male, 21

"When they were with the Germans, they all seemed very much as if they were just reading their lines." Female, 22

"The Nazi sub plot. Smacks too much of comic books." Female, 31

When those who saw the picture were asked if they thought there were any parts that seemed to drag the majority of them said no, but about one in five mentioned the scenes in the house with Aunt Matilda.

III. PLAYERS MOST ENJOYED

When the preview audiences were asked which players they enjoyed most, they answered as follows:

PLAYERS MOST ENJOYED	PER CENT
Ann Harding	50
George Raft	39
Randolph Scott	33
Joan Blondell	21
George Brent	14
Dolores Moran	8
The butler	8

When movie-goers were asked if there were any new players they would like to see have bigger parts in the future, 13 per cent mentioned Dolores Moran and 8 per cent the butler.

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APPENDIX

The following selection of *favorable* comments in answer to the question, "Will you please tell us frankly and fully what you think of the movie you've just seen", are reproduced for any aid they may be in selling the picture.

A wholesome picture, very good entertainment, a fine cast, marvelous acting. Male, 40

We could do with a lot more of this type. Female, 50

I think it was very well done and I enjoyed it fully. Female, 16

It plucked at my heart strings. Female, 25

It is good entertainment, a bit fantastic, yet possible. Male, 30

Very good. Different type than I've seen lately. Good casting in important roles. Female, 28

I think it was most excellent. Female, 13

It was one of the best movies I've seen in several months--well acted and well directed and very well produced. Male, 30

I think it was a movie of real human interest. It was sort of real and warm. Female, 17

It was very, very good and I enjoyed it lots. I have never seen better acting. Female, 38

Real fine--good story, good acting--much better than average. Female, 16

It was very light and amusing. Female, 25

It is a different sort of a movie than what I expected and kept me interested all the way through. Female, 19

It has everything it takes to make a good picture. Male, 22

I think it was a lovely Christmas sentiment--the good old-fashioned Christmas spirit. Female, 25

Unusually good picture. Interesting characterization by old lady. Female, 50

I think it is a grand picture. Male, 15

I think it was very interesting in all respects. It was humorous, serious, and full. Male, 18.

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Very enjoyable and entertaining. Female, 32

I think it is very true to life. The acting was good. The moral perfect. Female, 61

I think this picture has deep meaning of true faith and love. It is humorous to the point which I like. Female, 19

Good picture with good humor. Female, 41

Very good. Comedy, action and romance. Male, 25

I enjoyed it for the suspense and good acting. Male, 34

It's a very sincere heartwarming picture. Female, 17

The picture was one of the best I have seen in a long time--fast moving, good plot, and excellent acting. Female, 20

I thought it was a swell picture and I'm sure everyone will agree with me. The acting was swell. Female, 13

INDEX TO RESEARCH PERFORMED ON PREVIEWS OF *"CHRISTMAS EVE"*

This report:

B-47-8A	Preview Analysis	CHRISTMAS EVE Los Angeles held on May 9, 1947 and May 22, 1947 June 17, 1947

Previous preview information on this picture:

B-47-8	Profile Chart	CHRISTMAS EVE Los Angeles May 9, 1947
B-47-10	Profile Chart	CHRISTMAS EVE Los Angeles May 22, 1947
B-47-8T	Preview Analysis (Preliminary)	CHRISTMAS EVE May 26, 1947

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AUDIENCE RESEARCH, INC.

PRINCETON · NEW YORK · HOLLYWOOD

Market WANT-TO-SEE 1-MAY 10

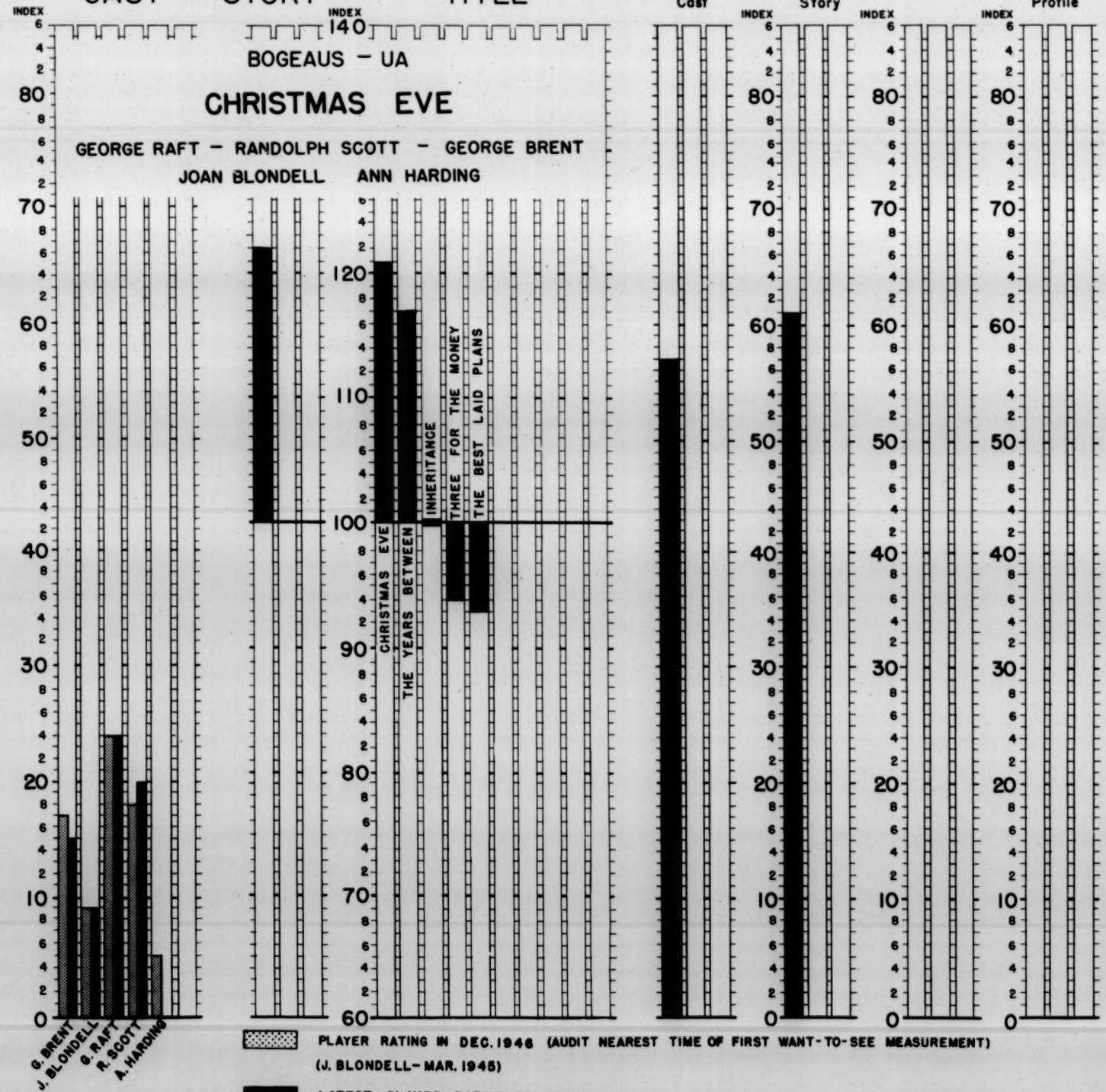
CAST STORY TITLE

BOGEAUS – UA

CHRISTMAS EVE

GEORGE RAFT – RANDOLPH SCOTT – GEORGE BRENT

JOAN BLONDELL ANN HARDING



Title Cast

Title Cast Story

Jury Profile

PLAYER RATING IN DEC. 1946 (AUDIT NEAREST TIME OF FIRST WANT-TO-SEE MEASUREMENT)
(J. BLONDELL – MAR. 1945)

LATEST PLAYER RATING IN MAR. 1947.
(A. HARDING – MAR. 1946)

WEEKLY INDEX OF AUDIENCE POTENTIAL

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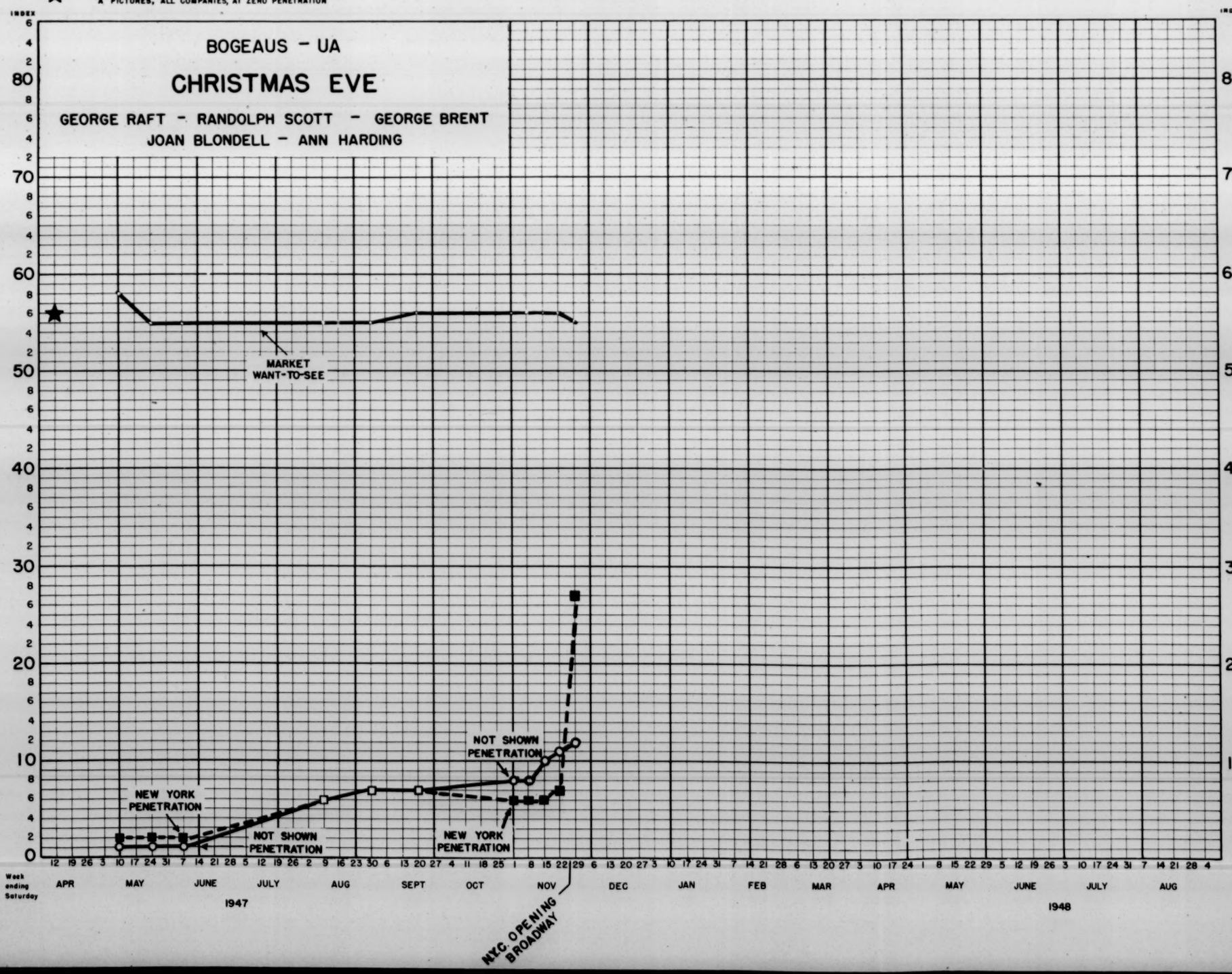
AVERAGE MARKET WANT-TO-SEE
"A" PICTURES, ALL COMPANIES, AT ZERO PENETRATION
BOGEAUS - UA
CHRISTMAS EVE
GEORGE RAFT - RANDOLPH SCOTT - GEORGE BRENT
JOAN BLONDELL - ANN HARDING
INDEX
MARKET WANT-TO-SEE
NEW YORK PENETRATION
NOT SHOWN PENETRATION
NOT SHOWN PENETRATION
NEW YORK PENETRATION
N.Y.C. OPENING BROADWAY
Week ending Saturday
APR MAY JUNE JULY AUG SEPT OCT NOV DEC JAN FEB MAR APR MAY JUNE JULY AUG
1947
1948

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